



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

to the numerous passages of classical literature imitated by Julian. A number of plausible emendations due to Mrs. Wright herself, or communicated by friends, improve corrupt passages of the text, if they do not certainly restore Julian's hand. In 15A she reads with probability from Plato *Rep.* 424D παραδυομένη instead of ὑποδυομένη. In the desperate passage 12D ἀλλὰ τὸν μὲν οὐκ ἐβασίλευσε ποικίλων ἡθῶν ἐμπειρίας χρεία she suggests ἀλλὰ τῷ μὲν ὅς. This, I think, indicates the true remedy. But it will hardly bear her translation "Yes, *even* Odysseus who never ruled an empire, etc." (italics mine). By keeping her emendation, and inserting the interrogative τίς after ἐβασίλευσε, we get, I think, the required meaning: "But what need had Odysseus, who never ruled an empire . . . of manifold experience." This prepares us for the contrasted case of Constantius who does need the wide experience which Homer superfluously bestowed upon Odysseus.

PAUL SHOREY

The Old Testament in Greek, According to the Text of Codex Vaticanus, Supplemented from Other Uncial Manuscripts, with a Critical Apparatus Containing the Variants of the Chief Ancient Authorities for the Text of the Septuagint. Part III: Numbers and Deuteronomy. Edited by ALAN ENGLAND BROOKE and NORMAN McLEAN. Cambridge: The University Press, 1911. Pp. 407-676. \$5.

The sumptuous Cambridge edition of the Septuagint which began to appear in 1906 moves slowly forward. Without undertaking to construct a text, it prints that of Vaticanus where it is preserved, falling back where it fails upon Alexandrinus, and giving an elaborate apparatus of the readings of other manuscripts and versions. With the second part (1909) this change was made in method, that where the first hand of Vaticanus stood alone or nearly so, while the second or third had good support, the reading of the first hand should give way to the better attested reading. In this particular, therefore, the printed text of Parts II and III is an improvement upon that of Swete. The fifth-century manuscript of Deuteronomy and Joshua now designated ④, which Mr. Freer obtained in Cairo in 1906, was fortunately available in time for use in the apparatus. The accounts given in the Prefatory Note of the manuscripts employed are necessarily brief, but might at least include such particulars as date and contents. The Cambridge editors agree with Professor Sanders that the chief interest of ④ is its evidence of the early existence of a text closely related to that of the valuable but late cursives g and n. Some ambiguities and omissions noted by Mr. Sprengling in Professor Sanders' collation of ④ (Deut. 7:15; 8:14; 9:11; 18:20; 19:14; 22:8; 27:15, 26; 28:63; 32:8; cf. *Amer. Jour. Theol.*, XV [1911],

114, 115) the editors have settled by the use of the facsimile edition of that manuscript; a few other slight defects remarked by Mr. Sprengling (*ποιησῇ*[?]-*ται* [Sanders, *ποιήσεται*] for *ποιήσετε* Deut. 4:6; *κατα* for *κατ'* 4:47; *δασεως* for *δασεος* 12:2) have escaped even their practiced scrutiny. The work is as a whole admirably done and well maintains the great Cambridge Septuagint tradition. Since Part III appeared the ninth Oxyrhynchus volume has supplied two mutilated but very ancient papyri of Gen., chaps. 16 and 31, from the third and fourth centuries respectively.

EDGAR J. GOODSPEED

UNIVERSITY OF CHICAGO

Antike Porträts. Bearbeitet von RICHARD DELBRÜCK. Bonn: A. Marcus und E. Weber, 1912. Pp. lxxi; Plates 62. M. 6.

This admirable book, whose price appears to be only six marks, follows close upon the similar, but more extensive, work of Dr. Anton Hekler, published in this country under the title *Greek and Roman Portraits*. Both testify to a widespread interest in one of the most fascinating branches of ancient, as of modern, art.

Unlike Dr. Hekler, Professor Delbrück begins with Egyptian portraits, of which he presents fourteen examples on twelve plates. Then follow on Plates 13-57 Greek and Roman portraits, beginning with the Pericles in the British Museum and ending with the painted portrait of one Turtura on the wall of a Roman catacomb. Five additional plates are devoted to intaglios, cameos, coins, and the like.

A reviewer wonders at some omissions from the collection, as well as at some inclusions; but that is the way with reviewers of anthologies generally. Professor Delbrück claims no more for his plates than that they contain "a portion of the best which has survived to us from antiquity in the way of portraiture," and from this modest claim there can be no dissent. It is gratifying to an American to see the extent to which the museums of this country have been drawn upon. No less than ten pieces of sculpture now in New York, Boston, and Cambridge are presented, one of them, the wonderful terracotta head of an elderly Roman in Boston, in three views.

The text is brief. The introductory pages contain illuminating comments on the history and the underlying motives of portraiture in the ancient countries about the Mediterranean. Then follow condensed notes on the individual examples presented. These notes are models of their kind. Although the work is described by its author as addressed to amateurs and not to actual or prospective specialists, there are few, even among serious students, who will not find guidance, as well as gratification, in the materials here brought together.

F. B. TARBELL

UNIVERSITY OF CHICAGO